OBSIDIAN

Anne Boleyn's Songbook

Music & Passions of a Tudor Queen

ALAMIRE

Clare Wilkinson, *voice*
Jacob Heringman, *lute*
Kirsty Whatley, *harp*

DIRECTED BY
DAVID SKINNER

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CD 1

1	**Tota pulchra es** (Jean Mouton, c.1459–1522)	(1'42)
2	**Venes regrets, venes tous** (Anonymous)	(1'54)
3	**Fer pietatis opem miseris mater** (Anonymous)	(2'23)
4	**Stabat mater dolorosa** (Josquin Desprez, c.1450/55–1521)	(8'01)
5	**Laudate Dominum omnes gentes** (Anonymous)	(3'10)
6	**Maria Magdalena et altera Maria** (Anonymous)	(3'30)
7	**Forte si dulci Stigium boantem** (Anonymous)	(8'07)
8	**O virgo virginum** (Anonymous)	(3'48)
9	**Paranymphus salutat virginem** (Loyset Compère, c.1445–1518)	(3'08)
10	**Gentilz galans compaingnons** (Anonymous)	(1'43)
11	**Tempus meum est ut revertar** (Antoine de Févin, c.1470–1511/12)	(5'16)
12	**Que est ista** (Antoine Brumel, c. 1460–1512/13)	(5'15)
13	**Liber generationis** (Josquin)	(14'17)

Total time (62'14)

CD 2

1	**Jouyssance vous donneray** (Claudin de Sermisy, c.1490–1562)	(3'39)
2	**Populе meus quid feci tibi** (Anonymous)	(8'02)
3	**In illo tempore** (Mouton)	(5'42)
4	**Sicut lilium inter spinas** (Brumel)	(1'55)
5	**Praeter rerum seriem** (Josquin)	(6'39)
6	**O Deathe rock me asleep** (Anonymous)	(6'18)

Total time (32'15)

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ALAMIRE

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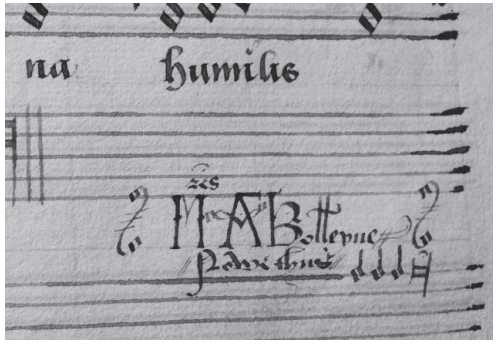
ANNE BOLEYN'S SONGBOOK

Anne Boleyn is beyond doubt the most famous of Henry VIII's wives. The King's captivation of her seduction and allure was to change the political and religious landscape of England forever, forging a path from the late Medieval to the Early Modern worlds. Reformation was brewing, and Henry wanted a son. For Anne, Henry was willing to divorce his first queen of 24 years (at least 15 of them part of a happy marriage), break with Rome and make himself Head of the Church in England, and destroy those near and dear to him who dared to stand in his way, most notably Cardinal Thomas Wolsey and Sir Thomas More. Yet, having achieved his ambitions, after only three years of marriage, and the birth of a healthy daughter, Elizabeth, who was to become the greatest Tudor monarch of his issue, Anne was executed on multiple charges of adultery, including, among the five accused, her brother, George Vicount Rochford, and lutenist Mark Smeaton. Was she guilty? It all depends on whose viewpoint one reads among today's eminent historians. We will probably never know, and the tale has now become larger than legend and certainly makes for good theatre.

Anne is thought to have been born in either c.1501 or c.1507, not in her family home at Hever Castle as many assume, but in Norfolk,

probably in Blickling. In the spring of 1513 she became a maid in honour in the household of Margaret of Austria (daughter of the Holy Roman Emperor, Maximilian I), who was famous for her patronage of musicians and who possessed many important music books. In the following year Anne's father arranged her transfer to the French court where she was to attend Henry VIII's sister Mary, who was to marry Louis XII. She was later to serve under Mary's stepdaughter Queen Claude, with whom she stayed until being called home to England early in 1522. It was in France, however, where Anne developed her interests in several aspects of the arts, including music, illuminated manuscripts, poetry, dance, literature, and, most famously, fashion and the games of flirtation and courtly love.

Few today are aware that we are most fortunate to have a music book that is thought to have been owned and used by Anne Boleyn; it is now kept in the Royal College of Music in London with the shelf-mark of MS 1070. In the late 1960s Edward Lowinsky argued that the book was assembled in England in the 1530s and its contents influenced by Mark Smeaton, while Lisa Urkevich put forward a theory that it originally belonged to either the sister of Francis I, Marguertie d'Alençon, or his mother, Louise of Savoy, and was gifted to Anne before her departure to England. Most recently the late Eric Ives suggested that it must belong to the period from 1527 when Henry and Anne were courting, and were 'confidently looking forward to early marriage and the arrival of children'. These certainly are the themes of some of the compositions in the book, but all that seems certain is that it originated in France and came to England at some point after 1522. The only tangible evidence that the book went anywhere near Anne Boleyn is an inscription, very clearly in early 16th-century English hand, that says 'M*ist*res ABolleyne nowe thus' followed by some musical notation of three minims and a long.



That she is styled 'mistress' indicates that the inscription was certainly made before she became queen in 1533; 'nowe thus' was the motto of her father. It appears near the middle of the book at the end of the first part of *Paranymphus salutat virginem* by

Loyset Compère, a free text concerning the conception of the Virgin Mary which includes the text 'you will bring forth a son', perhaps allowing a more precise dating of the inscription at some point between 1526, when Henry began courting Anne, and 1529 when Anne's father was elevated to two earldoms, and from which time she would have styled herself as 'Lady Anne Rochford'.

Among the 42 works in the songbook are also compositions by Brumel and Févin, while the most represented are Mouton and Josquin (*Verbum bonum et suave* by Pierrequin de Therache and Févin's *Adiutorium nostrum* and *Sancta trinitas unus Deus* appear in our recording of The Spy's Choirbook (CCL CD712), and have not been reproduced here*). Some works are incomplete, and what is assembled here is a broad representation of forms and styles in the collection. While there are a number of anonymous compositions only known from the songbook, many are of a typical early 16th-century French motet style, while others are more quirky and experimental. Most are intended for liturgical or extra-liturgical performance, while there are also some secular items including three French chansons and the opening motet in the book *Forte si dulci Stigium boatem*, which is a neo-Latin poem linking the New Testament story of Lazarus with Olympus and the Greek gods. This work also contains very distinct sharps and cancellation signs (naturals) which are only found in English manuscripts (or manuscripts copied from English sources), indicating that the book was indeed used by English musicians.

One might imagine some of the simpler items sung in an informal domestic setting (*Laudate Dominum, Sicut lilium, Maria Magdalena et altera Maria*, and of course the secular chansons), but a number of works suggest performance by a highly skilled professional liturgical choir. For example, Josquin's six-part *Praeter rerum seriem*, with divided basses and three tenor parts below a single top line, and the five-part *Stabat mater dolorosa*, constructed around a sustained cantus firmus modelled on Binchois's chanson 'Comme femme desconfortée', and ending with combined duple and triple metres of some complexity. Josquin's *Liber generationis*, too, which sets the entirety of Matthew 1: 1-16, a curious text which traces the genealogy of Christ through the male line from Abraham to David to Joseph, calls for much stamina and, in the second part, extreme agility. Most, but not all, of the works were copied with great care and with very few significant errors, perhaps providing

*For a full inventory of the songbook, see *Music in the Culture of the Renaissance and other Essays by Edward Lowinsky*, edited with an introduction by Bonnie J. Blackburn (Chicago, 1989), 513-520.

further indication that the book was used in performance whether by professional or amateur musicians. One seemingly early work, the anonymous *Fer pietatis opem miseris mater*, certainly stands out in the collection. While based on chant from a Parisian antiphoner, the music appears English in style with its full, open texture, short bursts of undeveloped imitative passages and cadential formulae, but we have few examples in this genre from the late 15th century to base any firm conclusions on nationality.

All of the known composers in the book were already dead by 1522, the exception being Claudin de Sermisy (c. 1490–1562), who would have been at the peak of his career in the 1520s. His chanson *Jouyssance vous donneray* and the anonymous *Venes regrets, venes tous* are preserved near the end of the book, along with the final work in the collection *Gentilz galans compaingnons*, also anonymous, and here performed with a mixture of lute, harp and voice. The musical notation of all three were added by a hand of English origin or influence, and therefore probably penned when Anne was in England. *Jouyssance*, in particular, seems directly to be connected with Anne. The text was composed by the French court poet Clément Marot (1496-1544), who provided the inspiration for at least 22 of Sermisy's works. Anne would have known Marot well: at her coronation she was presented with a beautifully illuminated copy of his *Le Pastor evangelique* in which he added a prophecy that Anne would provide Henry a son, who would grow strong:

> *Oh Anne my lady, Oh incomparable queen this Good Sheppard who favours you will give you a son who will be the living image of the king his father, and he will live and flourish, until the two of you can see him reach the age when a man is mature.*

Marot would have been a rising star at court during Anne's time in France, and she would later offer him refuge from persecution for his religious beliefs. Sermisy was one of Francis I's favourite musicians, so she must have known him from when he became a member of the king's chapel from around 1517. Anne caught Henry's attention in 1526, from which time a long courtship began before their marriage in 1533. This is where the subject matter of *Jouyssance vous donneray* becomes significant: 'I will give you pleasure, my dear, and thus I will ensure that what you hope for ends well … but if it weighs you down, appease your hurting heart: everything will be good for those who wait.' Precisely Henry and Anne's situation. *Jouyssance* was published by Attaingnant in 1528 (as well as the anonymous *Venes regrets*), and went on to become one of the most popular chansons of the age.

While Marot's poem was published in 1525, some have argued that it could date as early as 1517. Sermisy therefore could have set it to music at any point between then and the 1528 publication, but the subject matter, and its connections with Anne Boleyn is highly suggestive that Sermisy set *Jouyssance* with her in mind; others have even proposed that Anne actually sang the song to Henry in order to appease his passions, which seems plausible.

The final work on this recording is not from Anne Boleyn's Songbook, but has a long association with her situation while locked in the Tower awaiting execution in 1536. 'O Deathe rock me asleep' has a complex and blurry history, and the text has been variously attributed to Anne Boleyn, her brother George, or Mark Smeaton, although it has been argued that it could have been written for any State prisoner in 16th-century England awaiting their fate, or may even be a song to accompany a now-lost Elizabethan play. The source of the lute song is late Elizabethan, but there is a much earlier keyboard arrangement which dates from c.1560 showing that the tune was known at least within a few decades of Anne's death. Regardless of its origin, the poetry is haunting and chilling: 'For I must dye, there is no remedye'. To this we may add the final few lines from her letter to Henry VIII, written in the Tower thirteen days before her execution.

My last and only request shall be, that myself may only bear the burden of your Grace's displeasure, and that it may not touch the innocent souls of those poor gentlemen, who (as I understand) are likewise in strait imprisonment for my sake. If ever I found favour in your sight, if ever the name of Anne Boleyn hath been pleasing in your ears, then let me obtain this request, and I will so leave to trouble your Grace any further, with mine earnest prayers to the Trinity to have your Grace in his good keeping, and to direct you in all your actions. From my doleful prison in the Tower, this sixth of May.

Your most loyal and ever faithful wife, Anne Boleyn.

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Sidney Sussex College, Cambridge

TEXTS & TRANSLATIONS

CD1

1. Tota pulchra es
(Jean Mouton, c. 1459–1522)

Tota pulchra es amica mea, et macula non est in te.

You are completely beautiful, my love, and there is no flaw in you.

(Canticum Canticorum 4:7)

2. Venes regrets, venes tous (Anonymous)

Venes regrets, venes tous a mon cuer.
Venes y tost nul de vous ne me laisse.
Venes soucy, venes larmes et pleurs,
venes y tous, qui les amans oppresse.

Come regrets, come all to my heart. Come there quickly, let none of you abandon me.

Come distress, come tears and weeping, come all things which oppress lovers

3. **Fer pietatis opem miseris mater (Anonymous)**

Fer pietatis opem miseris mater pietatis et nostri memor assidua prece posce tonantem.

Mother of pity, bring the aid of pity to the wretched, and mindful of us beseech the Thunderer [= God] with constant prayer.

(Matins Antiphon, Conception of the Blessed Virgin Mary)

4. Stabat mater dolorosa (Josquin Desprez, c. 1450/55–1521)

Stabat Mater dolorosa
Iuxta crucem lacrimosa
Dum pendebat Filius.

Cuius animam gementem
Contristatam et dolentem
Pertransivit gladius.

O quam tristis et afflicta
Fuit illa benedicta
Mater unigeniti!

Quae moerebat et dolebat
Et tremebat dum videbat
Nati poenas incliti.

Quis est homo qui non fleret
Christi matrem si videret
In tanto supplicio?

Quis non posset contristari
Piam matrem contemplari
Dolentem cum filio?

Pro peccatis suae gentis
Vidit Iesum in tormentis
Et flagellis subditum.
Vidit suum dulcem natum
Moriendo desolatum
Dum emisit spiritum.

Eia mater fons amoris
Me sentire vim doloris
Fac, ut tecum lugeam.

Fac, ut ardeat cor meum
In amando Christum Deum
Ut sibi complaceam.

Virgo virginum praeclara
Mihi iam non sis amara
Fac me tecum plangere.

Fac, ut portem Christi mortem
Passionis eius sortem
Et plagas recolere.

Fac me plagis vulnerari
Cruce hac inebriari
Ob amorem Filii.

Inflammatus et accensus
Per te virgo sim defensus
In die iudicii.

Fac me cruce custodiri
Morte Christi praemuniri
Confoveri gratia.

Quando corpus morietur
Fac ut animae donetur
Paradisi gloria. Amen.

The grieving mother stood next to the cross, tearful, while her son hung, whose groaning soul, saddened and grieving, the sword pierced. Oh how sad and afflicted was that blessed mother of the only-begotten, who mourned and grieved and trembled when she saw the punishment of her illustrious son. Who is one who would not weep, if one saw the Mother of Christ in such torment? Who could not be saddened to gaze upon the holy Mother grieving with her son? For the sins of her people, she saw Jesus in torture, and subjected to scourges. She saw her sweet son left dying while he gave up the spirit.

Come, Mother, fountain of love, make me perceive the force of grief, that I may weep with you. Make my heart burn in loving Christ the God, that I may be acceptable to him. Virgin brightest of virgins, do not now be harsh with me, make me lament with you. Make me carry the death of Christ, the prophecy of his suffering, and recall his stripes. Make me wounded by his wounds, to be drunk with this cross, for love of the Son. Flaming and burning, O Virgin, may I be protected by you on the day of judgement. Let me be protected by the cross, forearmed by Christ's death, embraced by grace. When the body dies, let my soul be given the glory of Paradise. Amen.

(Sequence for the Feast of the Seven Dolors of the Blessed Virgin Mary)

5. Laudate Dominum omnes gentes (Anonymous)

Laudate Dominum omnes gentes: laudate eum omnes populi.

Quoniam confirmata est super nos misericordia eius: et veritas domini manet in eternum.

Gloria patri et filio et spiritui sancto: sicut erat in principio et nunc et semper, et in saecula saeculorum. Amen.

O praise the Lord all ye nations: praise him all ye people.

For his merciful kindness is great toward us: and the truth of the Lord endureth forever.

Glory be to the Father and to the Son and to the Holy Ghost: as it was in the beginning is now and ever shall be, world without end. Amen.

(Psalm 116)

6. Maria Magdalena et altera Maria (Anonymous)

Maria Magdalena et altera Maria ibant diluculo ad monumentum. Angelus Domini descendit de caelo et dixit mulieribus: Jesum quem queritis non est hic surrexit, ecce locus ubi posuerunt eum. Alleluia.

Mary Magdalen and the other Mary were on their way at dawn to the tomb. An angel of the Lord came down from heaven and said to the women: Jesus, whom you seek, is not here; he is risen. Behold the place where they laid him. Amen.

(Free text from Biblical phrases for Easter Sunday)

7. Forte si dulci Stigium boantem (Anonymous)

Forte si dulci Stigium boatem
Cerberum cantu modulatus Orpheus
Strinxit et caecos fidibus seorsum
    Tendere manes.
Ergo maiori reputetur arte
Mortuum Christus veniens Olimpo
Lazarum qui una tenebris reverti
    Voce coegit.
Quippe sanato precibus sororum
Lazaro plures supero tonanti
Perfidi credunt animis ovantes
    Esse beatis.
Pallas Actaea memoratur arce
Laeta Junoni Samos est tributa
Equoris divus Tenedo beatur
    Hercule Gades.

Edua totus requiescit urbe
Viribus sacris modulis vocatus
Lazarus summa potiturque sede
In paradiso.
Nos ubi Christum varia precemur
Laude vel carum dociles amicum
Reddat ut nobis facilem magistrum
Omnipotentem. Amen.

If perchance Orpheus, having performed pleasing song on his lyre, constrained the barking Stygian Cerberus and the blind ghosts to draw apart,

Therefore let Christ be deemed the greater artist, who, coming from Olympus, by voice alone compelled the dead Lazarus to return from the shades.

For by the healing of Lazarus through his sisters' prayers many an unbeliever believes in the Thunderer above, rejoicing to be of blessèd souls.

Pallas is spoken of for the citadel of Acte [Athens], fertile Samos has been granted to Juno, the god of the sea is blessed with Tenedos, Cádiz with Hercules.

Lazarus rests entirely in the Haeduan city, called to his strength by sacred song, and owns a lofty seat in Paradise,

Where may we obediently pray to Christ with varied praise or to our dear friend, that he may make the Almighty an indulgent master for us. Amen.

(Translation by Leofranc Holford-Strevens; text unknown)

8. O virgo virginum (Anonymous)

O virgo virginum quomodo fiet istud?

Quia nec primam similem visa es nec habere sequentem.

Filie Jerusalem quid me admiramini?

Divinum est misterium hoc quod cernitis.

O Virgin of Virgins, how shall this take place?
Neither before thee was there any like thee, nor after.
Maidens of Jerusalem, why do you wonder in me?
It is a divine mystery, this which you behold.

(Magnificat Antiphon, Feast of the Expectation of the Birth of the Blessed Virgin Mary)

9. Paranymphus salutat virginem (Loyset Compère, c. 1445–1518)

Paranymphus salutat virginem intemeratam: Dominus tecum inter mulieres beata ave inquit gratia plena humilis Maria. Ecce virgo decora virginitate servata tu paries filium intacta Maria.

The friend of the bridegroom greets the undefiled Virgin: the Lord is with you, blessed are you amongst women, Hail, he says, full of grace, humble Mary. Behold the graceful Virgin, the virgin maidservant, You will bring forth a son, chaste Mary. (text unknown)

10. Gentilz galans compaingnons (Anonymous)

Gentilz galans compaignons du raisin,
Beuvons d'aultant au soir et au matin
Jusqu'a cents soulz
Et ho!
A nostre hostess ne baillon point d'argent
Mais ung credo.

Si nostre hostesse nous faysoit adjourner,
Nous luy diron qu'il fault laisser passer
Quasimodo,
Et ho!
Ne payeron point d'argent a nostre hostesse,
Fors ung credo.

Noble gallants, friends of the grape, let us drink as much in the evening as in the morning up to a hundred sous. And ho! We will pay no money to our hostess except a 'Credo'.

If our hostess makes us delay, we will say that it is necessary to let the First Sunday after Easter pass. And ho! We will pay no money to our hostess except a 'Credo'.

11. Tempus meum est ut revertar
(Antoine de Févin, c. 1470-1511/12)

Tempus meum est ut revertar ad eum qui me misit dicit dominus: nolite contristari patrem rogabo meum sanctumque paraclitum, ut det vobis pro reis antidotum, et supremum remedium, ascendo ad patrem meum et patrem vestrum. Alleluia.

Viri Galilei aspicientes in celum admiramini, spiritus veritatis qui corda fidelium illuminabit hoc faciet claros disertos audaces et securos baptismum suscipientes et Christi mandata servantes, et per mundum omni creature, sanctum predicare, evangelium qui crediderit et baptizatus fuerit salvus erit. Alleluia.

It is my time for returning to him that sent me, saith the Lord; do not be sad. I will ask my Father and the holy Paraclete to give you an antidote and sovereign remedy for the wicked. I am ascending to my Father and your Father. Alleluia. (text unknown)

12. Que est ista
(Antoine Brumel, c. 1460-1512/13)

Que est ista, que processit sicut sol. Et formosa tamquam Jerusalem viderunt eam filie Syon et beatam dixerunt et regine laudaverunt eam. Et sicut dies verni circundabant eam flores rosarum et lilia convalium.

Who is she that came forth like the sun and beautiful as Jerusalem? The daughters of Zion saw her and called her blessed and queens praised her. And like spring days roses surrounded her, and lilies of the valley. (Matins Responsory, Assumption of the Blessed Virgin Mary)

Men of Galilee, do you looking up at the heaven and wonder? The spirit that shall illumine the hearts of the faithful shall make you illustrious, eloquent, bold, and confident, receiving baptism and keeping Christ's commandments, and through the world to preach the holy gospel to ever creature. He that shall have believed and been baptized will be saved. Alleluia.

13. Liber generationis (Josquin)

Liber generationis Jesu Christi filii David, filii Abraham.
Abraham genuit Isaac.
Isaac autem genuit Jacob.
Jacob autem genuit Judam, et fratres ejus.
Judas autem genuit Phares, et Zaram de Thamar.
Phares autem genuit Esron.
Esron autem genuit Aram.
Aram autem genuit Aminadab.
Aminadab autem genuit Naasson.
Naasson autem genuit Salmon.
Salmon autem genuit Booz de Rahab.
Booz autem genuit Obed ex Ruth.

Obed autem genuit Jesse.
Jesse autem genuit David regem.
David autem rex genuit Salomonem ex ea quæ fuit Uriæ.

Salomon autem genuit Roboam.

Roboam autem genuit Abiam.
Abias autem genuit Asa.
Asa autem genuit Josophat.
Josophat autem genuit Joram.
Joram autem genuit Oziam.
Ozias autem genuit Joatham.
Joatham autem genuit Achaz.
Achaz autem genuit Ezechiam.
Ezechias autem genuit Manassen.
Manasses autem genuit Amon.
Amon autem genuit Josiam.
Josias autem genuit Jechoniam,
et fratres ejus in transmigratione Babylonis.

Et post transmigrationem Babylonis:
Jechonias genuit Salathiel.
Salathiel autem genuit Zorobabel.
Zorobabel autem genuit Abiud.
Abiud autem genuit Eliacim.
Eliacim autem genuit Azor.
Azor autem genuit Sadoc.
Sadoc autem genuit Achim.
Achim autem genuit Eliud.
Eliud autem genuit Eleazar.
Eleazar autem genuit Mathan.
Mathan autem genuit Jacob.
Jacob autem genuit Joseph virum Mariæ,
de qua natus est Jesus, qui vocatur Christus.

The book of the generation of Jesus Christ, the son of David, the son of Abraham.
Abraham begat Isaac; and Isaac begat Jacob; and Jacob begat Judas and his brethren;
And Judas begat Phares and Zara of Thamar; and Phares begat Esrom; and Esrom begat Aram;
And Aram begat Aminadab; and Aminadab begat Naasson; and Naasson begat Salmon;
And Salmon begat Booz of Rachab; and Booz begat Obed of Ruth; and Obed begat Jesse;
And Jesse begat David the king; and David the king begat Solomon of her that had been the wife of Urias;

And Solomon begat Roboam; and Roboam begat Abia; and Abia begat Asa;
And Asa begat Josaphat; and Josaphat begat Joram; and Joram begat Ozias;
And Ozias begat Joatham; and Joatham begat Achaz; and Achaz begat Ezekias;
And Ezekias begat Manasses; and Manasses begat Amon; and Amon begat Josias;
And Josias begat Jechonias and his brethren, about the time they were carried away to Babylon:

And after they were brought to Babylon, Jechonias begat Salathiel; and Salathiel begat Zorobabel;
And Zorobabel begat Abiud; and Abiud begat Eliakim; and Eliakim begat Azor;
And Azor begat Sadoc; and Sadoc begat Achim; and Achim begat Eliud;
And Eliud begat Eleazar; and Eleazar begat Matthan; and Matthan begat Jacob;
And Jacob begat Joseph the husband of Mary, of whom was born Jesus, who is called Christ.
(Matthew 1: 1-16; Gospel for the Nativity of the Blessed Virgin Mary)

CD2

1. Jouyssance vous donneray (Claudin de Sermisy, c. 1490-1562)

Jouyssance vous donneray,
Mon amy, et vous meneray
La ou pretent vostre essperance.
Vivante ne vous lesseray;
Encore quant morte seray,
L'esprit en aura souvenance.

Si pour moi avez du souci
Pour vous n'en ai pas moins aussi,
Amour le vous doit faire entendre.
Mais s'il vous greve d'etre ainsi,
Apaisez votre ceour transi;
Tout vient a point, qui peut attendre.

I will give you pleasure, my dear, and thus I will ensure that what you hope for ends well. I will not forsake you while I live, and even when I am dead, my spirit will still remember you.

If you worry about me I no less for you. Love must make you understand. But if it weighs you down, appease your hurting heart: everything will be good for those who wait.

(Clément Marot)

2. Popule meus quid feci tibi (Anonymous)

Popule meus quid feci tibi? Aut in quo contristavi te? Responde mihi. Ego eduxi te de Egipto in manu forti in signis magnis et prodigiis excelsis et parasti crucem salvatori tuo.

Ego eduxi te mare rubrum et dimersi Pharaonem et exercitum eius coram oculis meis et de spoliis eius namque ditavi te et parasti crucem salvatori tuo.

Ego eduxi te per desertum quadraginta annis vestimenta tua non sunt atrita manna quaque cibavi te. Et introduxi in terram satis opimam et parasti crucem salvatori tuo.

Quid ultra debui facere tibi debui facere tibi et non feci? Ego quidem plantavi te, et muro circumdedit et de primitiis frugum tuarum aceto potasti me et perforasti lancea latus salvatori tuo.

My people, what have I done to thee? Or in what have I grieved thee? Answer me. I brought thee out of Egypt by my strong hand, by great signs and high miracles, and thou hast prepared a cross for thy Saviour.

I brought thee through the Red Sea and drowned Pharaoh and his army in the sight of mine eyes and from his spoils I have enriched thee, and thou hast prepared a cross for thy Saviour.

I brought thee through the desert for forty years; your garments were not worn, and I also fed thee on manna. And I led thee into a land fat enough, and thou hast prepared a cross for thy Saviour.

What further ought I have done for thee and have not done? I planted thee, and surrounded thee with a wall, and from the first-fruits of thy crops thou hast given me vinegar to drink and pierced my side with a spear.

(Free text from the *Improperia*)

3. In illo tempore (Mouton)

In illo tempore: accesserunt ad Jesum Pharisei tenentes eum, et dicentes: Si licet homini dimittere uxorem suam quacumque ex causa? Qui respondens, ait eis: Non ligistis quia qui fecit hominem ab initio masculum et feminam fecit eos? Et dixit, fecit eos, et dixit:

Propter hoc dimittet homo patrem et matrem et adherebit uxori sue et erunt duo in carne una. Itaque iam non sunt duo sed una caro. Quod ergo Deus coniunxit, homo non separet.

At that time: The Pharisees came to Jesus, tempting him and saying: "It is lawful for a man to put away his wife for every cause?" Who answering said to them: "Have ye not read, that he who made man from the beginning, made them male and female?" And he said:

"For this cause shall a man leave his father and mother, and shall cleave to his wife, and they shall be in one flesh." Therefore, now they are not two but one flesh. What, therefore, God hath joined together, let no man put asunder.

(Matthew 19: 3-6; Gospel in Nuptial Mass)

4. Sicut lilium inter spinas (Brumel)

Sicut lilium inter spinas, sic amica mea inter filias.

As the lily among the thorns, so is my love among the daughters.

(Canticum Canticorum 2: 2)

5. Praeter rerum seriem (Josquin)

Præter rerum seriem
Parit deum hominem
    Virgo mater.

Nec vir tangit virginem
Nec prolis originem
    Novit pater.

Virtus sancti spiritus
Opus illud cœlitus
    Operatur.

Initus et exitus
Partus tui penitus
    Quis scrutatur?

Dei providentia

Quæ disponit omnia
Tam suave.

Tua puerperia
Transfer in mysteria,
Mater ave.

There is no normal scheme of things: God and man is born of a virgin mother.
She has known no man; the child's origin is unknown to the father.
By the Holy Spirit's power this heavenly work has been brought about.
The beginning and end of your giving birth who can really know?
By God's grace, which orders all things so smoothly, your childbearing confronts us with a mystery. Hail, Mother.
(Sequence for the Nativity)

6. O Deathe rock me asleep (**Anonymous**)

O Deathe rock me asleep,
Bringe me to quiet rest,
Let passe my weary guiltless ghost,
Out of my carefull breast.
Toll on thou passing bell,
Ring out the dolefull knell,
Let the sound my death tell:
For I must dye;
There is no remedye.

My paines who can expresse?
Alas, they are so stronge:
My dolours will not suffer strenth,
My life for to prolonge.
Toll on thou passing bell,
Ring out the dolefull knell,
Let the sound my death tell:
For I must dye;
There is no remedye.

Alone in prison stronge
I waite my destinie.
Woe worth this cruel hap that I
Must tast this miserie.
Toll on thou passing bell,
Ring out the dolefull knell,
Let the sound my death tell:
For I must dye;
There is no remedye.

Farewell, my pleasures past,
Welcome my present paine:
I feele my torment so increase,
That life cannot remaine.
Cease now, thou passing bell;
Rung is my doleful knell,
For the sound my death tell:
Death doth draw nye;
Sound my end dolefully.
For now I dye.

BIOGRAPHIES

ALAMIRE

Alamire boasts some of the finest consort singers in the world under the directorship of David Skinner. Inspired by the great choral works of the medieval and early modern periods, the ensemble expands or contracts according to repertoire and often combines with instrumentalists, creating imaginative programmes to illustrate musical or historical themes. The ensemble was formed in 2005 by three friends and early music experts: David Skinner, Rob Macdonald and Steven Harrold.

Performing throughout Europe and the USA, the consort records exclusively for Obsidian Records for whom they have won a number of awards. In March 2011 they received critical acclaim (Gramophone Record of the Month) for their ground-breaking CD of the complete motets of the *Cantiones Sacrae* (1575) of Thomas Tallis and William Byrd. This is the first in the exciting project entitled Library of English Church Music - a series of 30 recordings which will explore the highlights of the repertoire. Alamire's latest release for Christmas 2012 was *Deo Gracias Anglia,* a recording of the complete Trinity Carol Roll, which was also featured on the Early Music Show (BBC Radio 3). Their latest recording 'The Spy's Choirbook' met with universal critical acclaim, being not only Gramophone Editor's Choice but 'CD of the Year' in The Telegraph.

Please visit *www.alamire.co.uk.*

DAVID SKINNER

David Skinner divides his time equally as a scholar and choral director. David is Fellow, Praelector, and Osborn Director of Music at Sidney Sussex College in the University of Cambridge where he teaches historical and practical topics from the medieval and renaissance periods. He directs the Choir of Sidney Sussex College, with whom he has toured and made highly acclaimed recordings. David is frequently invited to lecture, lead workshops and coach choirs throughout Europe and the USA, and is noted for his refreshing and entertaining approach. He is currently working on a major project on Thomas Tallis, which will culminate in a dedicated volume on the composer in the April 2016 issue of Early Music (OUP), as well as a new collected edition of Tallis's early Latin works for Early English Church Music (Stainer & Bell).

CLARE WILKINSON

Particularly passionate about Bach and Byrd, Clare spends her time making music with groups of different shapes and sizes, and loves them all: baroque orchestra, consort of viols, lute song, vocal consort. She has had numerous new works written for her, several of which she premièred at the Wigmore Hall. Clare has recorded very widely, and a number of her disks have won Gramophone awards. She lives in the woods in Flanders with her conductor husband.

Please visit *www.clare-wilkinson.com.*

JACOB HERINGMAN

Based in England for 28 years, the American-born lutenist Jacob Heringman is a leading soloist and accompanist specialising in renaissance and contemporary music. He has released numerous highly acclaimed solo CDs and worked with most leading singers of early music. Jacob's playing is featured in many film soundtracks ranging from Harry Potter to Wolf Hall. Recent projects include improvised collaborations with musicians from a wide range of traditions, and a release of new lute song repertoire for ECM.

Please visit *www.heringman.com.*

KIRSTY WHATLEY

Kirsty trained initially as a classical pedal harpist, but her desire to move away from the "fluffy" romantic image often associated with the harp led her first to contemporary music, and then back to the harps of earlier times. From 2004 to 2007 she studied at the Schola Cantorum Basiliensis in Switzerland. Kirsty now works internationally, playing music and instruments that trace their history from the late 14th century onwards. For her, the excitement of this work lies in the beauty of the instruments themselves and the exploratory practice of breathing new life into them in modern performance.

Please visit *www.kirstywhatley.co.uk.*

This recording is dedicated to the memory of Martin Souter (1961-2014),
a dear friend and founder of Obsidian Records.